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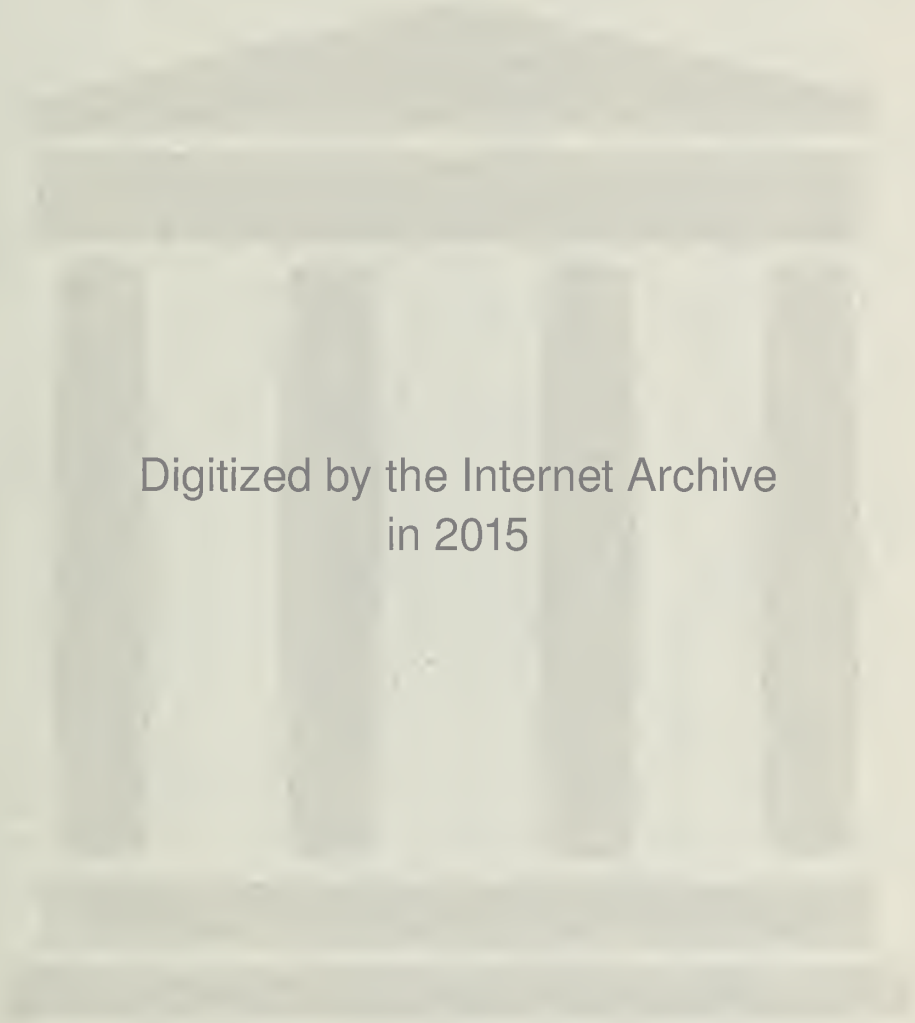

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SALE NUMBER 2144
PUBLIC EXHIBITION FROM SUNDAY, MARCH SIXTH

GOTHIC, RENAISSANCE & EIGHTEENTH CENTURY FURNITURE
PAINTINGS, TAPESTRIES, VELVETS
ARMOUR & WORKS OF ART

A SELECTION FROM
THE CONTENTS OF
KNEBWORTH HOUSE

SOLD BY ORDER OF
THE RIGHT HONOURABLE
THE EARL OF LYTTON

PAINTINGS

FROM FORTRESS HOHENWERFEN
NEAR SALZBURG, AUSTRIA

FROM THE COLLECTION OF
H. I. & R. H. ARCHDUKE EUGEN, F. M.

TO BE SOLD AT UNRESERVED PUBLIC SALE
SATURDAY AFTERNOON
MARCH TWELFTH
AT TWO O'CLOCK

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK
1927

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SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

ORDER OF SALE

SATURDAY AFTERNOON, MARCH TWELFTH

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LADY BULWER LYTTON'S COLLECTION

OF VICTORIAN ORNAMENTS

NUMBERS 1-4

1 **FOUR BRONZE AND MARBLE ORNAMENTS**
(*a*) Two miniature bronze candlesticks.
(*b*) Two bronze mounted ewers of marble, onyx and malachite. (4)

12 50

2 **FOUR GLASS AND BRONZE ORNAMENTS**
(*a*) Bronze-mounted ruby glass bowl, cover and tray. Under glass dome.
(*b*) Bronze-mounted ruby glass basket. Under glass dome.
(*c*) Model of cathedral of bronze-mounted ruby glass. Under dome.
(*d*) Model of Gothic cathedral with watch. Forming shrine.

47 50

3 **SIX PIECES OF PORCELAIN** 18TH AND EARLY 19TH CENTURY
(*a*) Miniature sugar bowl and cover.
(*b*) Two porcelain hurricane lights of columnar design.
(*c*) Chamberlain Worcester covered dish, gilded on blue ground.
(*d*) Blue and white Jasper Wedgwood saucer.
(*e*) Marcolini porcelain cup and saucer.

15 --

4 **SIX GLASS AND BRONZE ORNAMENTS**
(*a*) Two miniature Worcester porcelain vases.
(*b*) Miniature Bow porcelain teapot, with relief flowers.
(*c*) Sèvres porcelain scent case, with four interior flasks.
(*d*) Nailsea glass flask, with gilded tole mounts and Royal crown on stopper.
(*e*) Jewelled porcelain scent bottle and stopper. In the Oriental taste, on black ground. (6)

32 50

5 **SET OF THREE GROS-BLEU IRONSTONE VASES**
With gold butterflies. (3)

6 **CROWN DERBY PORCELAIN CROCUS DISH AND COVER**
ENGLISH, EARLY 19TH CENTURY
The rim and cover with real shells ingeniously placed among multi-colored relief flowers.

7 **EIGHT WHITE LEEDS PORCELAIN CUSTARD CUPS AND COVERS**
Shaped as pineapples. Two large and six small ones. (16)
Height, 3¼ *and* 3½ *inches*

8 **ENAMELLED SILVER PHEASANT ON STAND**

9 **THREE BOXES** 17TH AND 18TH CENTURIES
(*a*) Black lacquer snuff box with painting of dog on cover.
(*b*) Straw box and cover.
(*c*) Tooled and gilded leather casket with wrought iron mounts. (3)

10 **FOUR ORNAMENTS**
ENGLISH, LATE 18TH AND EARLY 19TH CENTURIES
(*a*) Two iron desk ornaments. Mermaid bodies with upraised arms rising from gilded shells. *Height,* 7¼ *inches*
(*b*) Two glazed terra cotta urns in the Wedgwood taste, shaped as Etruscan amphoræ with black meander handles. *Height,* 11½ *inches* (4)

11 **FOUR CARVED STATUETTES** SAVOYARD, 18TH CENTURY
Rustic representations of mountain types, in entertaining poses. (4)
Height without bases about 11 *inches*

12 **TWO CHELSEA PORCELAIN COVERED TUREENS AND SIX SALTCELLARS**
With floral decoration; gold enrichment. (8)

13 **TWO CHELSEA WHITE PORCELAIN ECUELLES**
Held by recumbent statuettes. Slight defects. (2)
Height, 7 *inches; diameter,* 12 *inches*

30-

14 **FOUR PIECES OF BOHEMIAN GLASS**
(*a*) Two amber-coloured pressed glass tumblers.
(*b*) Two rose and gold bowls and covers, on crystal glass feet. (4)

17 £

15 **FOUR BOW PORCELAIN PLATES WITH FLORAL DECORATION**
ENGLISH, EARLY 19TH CENTURY
Two circular, two oblong. (4)

10-

16 **THREE BRONZE OBJECTS**
(*a*) Florentine, seventeenth century bronze candlestick: Roman soldier holding cornucopia forming candle holder.
(*b*) Equestrian bronze statuette of a Mexican soldier.
(*c*) Early Chinese bell. (3)

10-

17 **DERBY BISQUE STATUETTE OF THE IRON DUKE**
Height, 13 *inches*

15-

18 **TWO DERBY BISQUE BUSTS**
Young maiden and young man with Bacchic hair embellishments.
On wooden stands. (2)

27 £

19 **MOSAIC PICTURE OF A YOUNG LAD** ITALIAN, 18TH CENTURY
A gayly coloured and well drawn representation in this difficult medium; on copper plaque. *Size,* 7½ x 6½ *inches*

17 £

20 **TWO BRASS-MOUNTED STAG HORNS**
17TH OR EARLY 18TH CENTURY
In fine state of preservation. (2)

5-

21 **TWO CARVED WOOD ORNAMENTS** ENGLISH, 17TH CENTURY
Lions rampant, with banderoles; gilded and polychromed. (2)
Height, 9 *inches*

22 **FOUR HAND FANS** LATE 18TH CENTURY
(*a*) TWO ENGRAVED HEPPLEWHITE HAND FANS
Printed in colours with formal borders; with representations from Thompson's "Autumn". Fruitwood handles. Slight damage.
(*b*) TWO BANNER SCREEN HAND FANS OF NEEDLEWORK CIRCA 1815
Uncommon examples on a gros point ground of orange-red embroidered in wools with rustic figures and flowered bushes. Elaborate turned and gilt pinchbeck handles. (4)

23 **TWO TUDOR GOTHIC OAK CONSOLES** ENGLISH, 16TH CENTURY
(*a*) With winged seraph holding armorial shield.
(*b*) With ecclesiastical crowns and emblems. (2)

24 **SEVEN ALABASTER PROFILE BAS-RELIEFS**
ITALIAN, LATE 18TH CENTURY
(7)

25 **SIX PARIS PORCELAIN PLATES**
With floral groups naturalistically painted; gilt borders. (6)

26 **FOUR TWO-HANDLED FRUIT DISHES**
To harmonize with the preceding. (4)

27 **ELMWOOD CIRCULAR TABLE** ENGLISH, CIRCA 1800

On incurved platform base; baluster stem.

Size, 28½ x 17½ *inches*

27 LC

28 **CURIOUS COPPER COFFER** WELSH, 16TH CENTURY

Rectangular body with enrichments of flowers stamped out of sheet copper. The interior with hinged compartment embellished with seventeenth century engravings.

Height, 10 *inches; width*, 19 *inches; depth*, 13 *inches*

17 LC

29 **BLACK AND GOLD LACQUER DRESSING MIRROR**

ENGLISH, EARLY 19TH CENTURY

Quaintly formed of three ovals, the centre of the greatest diameter. Striped gilded decoration. *Size*, 11 x 24 *inches*

12 LC

30 **BLACK AND GOLD LAC OCCASIONAL TABLE**

ENGLISH, CIRCA 1815

With decoration of flowers and butterflies in gold and relief. On carved claw-foot tripod baluster centre stem. Octagonal top.

Height, 27 *inches; size of top*, 14½ x 20 *inches*

37 LC

31 **SWINGING GLASS AND DRESSING STAND OF MAHOGANY**

ENGLISH, CIRCA 1790

Of the Sheraton period. The back with pedimented oval glass in squared spandrels, pivoting on balusters. Cabinet with two drawers and rosetted handles. *Height*, 26 *inches; width*, 24 *inches*

22 LC

32 **OAK CELLARETTE** 17TH CENTURY

Elaborately carved with shell and star patterns. The sides with contemporary moulded bronze handles. Fitted interior. A decorative chest. *Height*, 20½ *inches; width*, 20½ *inches*

27 LC

33 **DRESSING STAND OF CARVED OAK** FLEMISH, 17TH CENTURY

Uncommon example on moulded base carved with trefoil meanders; the uprights with boldly festooned and tasselled alto-relievo ornaments. Mirror frame of later addition.

Height, 23 *inches; width*, 27 *inches; depth*, 15 *inches*

22 LC

34 **SWINGING GLASS OF THE RESTAURATION PERIOD**
ENGLISH, EARLY 19TH CENTURY

Of finely figured mahogany. The case with shaped columnar balusters facing the two drawers.

Height, 21 *inches; width,* 15 *inches; depth,* 8 *inches*

35 **TWO NEEDLEWORK FOOTSTOOLS OF THE RESTAURATION (BRIGHTON PAVILION) PERIOD** ENGLISH, 1820-1825

Box shaped, with carved wood and gilded neo-classic appliques at four corners. Gayly coloured gros point of red and cream acanthus on jade-green ground. (2)

Height, 7½ *inches; size of top,* 17 x 15½ *inches*

36 **AMBER VELVET CUSHION TOP** MID-17TH CENTURY

Oviform, with gold thread arabesques and in centre on black velvet the initials in gold bullion "E. L. B." (Edward Lytton Bulwer).

Size, 25 x 23½ *inches*

37 **TWO PIECES OF CHINESE SILK EMBROIDERY ON ORANGE SATIN** CHIEN LUNG

Embroidered with detached flower groups of blue, white, rose and green on a rich changeant orange and gold ground. (2)

Size, 6 *feet* 2 *inches* x 29 *inches and* 37 *inches* x 14 *inches*

38 **INDIAN SILK-EMBROIDERED COVER** 18TH CENTURY

With an all-over pattern of marguerite arabesques of white, golden-yellow and green on a crimson ground. Rope border on two sides. Enlarged with plum-coloured linen.

A gift to Lord Lytton while Governor of Bengal.

Size, 7 *feet* 11½ *inches* x 7 *feet* 7½ *inches*

39 **NEEDLEWORK FIRE SCREEN OF THE RESTAURATION PERIOD** ENGLISH, CIRCA 1820

The panel embroidered with softly coloured garden flower groups and arabesques on a cream linen ground. The baroque trestle frame florally carved, enamelled white and gilded. *Size,* 47 x 22½ *inches*

40 **VERDURE TAPESTRY BORDER AND OTHER FRAGMENTS**
FLEMISH, LATE 17TH CENTURY

Floral pattern of grey camaieu on a blue-green ground.

41 **LARGE FRAGMENTARY VERDURE TAPESTRY PANEL**
FLEMISH, EARLY 17TH CENTURY

With a figure of a knight dominating the centre.

In Cardinal Wolsey's room. *Size,* 86½ x 45 *inches*

42 **FOUR WHITE CHELSEA PORCELAIN STATUETTES**
The Four Seasons, represented by amorini with their emblems. On wooden stands. (4)

30-

43 **THREE WHITE CHELSEA PORCELAIN STATUETTES**
Similar to the preceding, but the statue of Winter is missing. (3)

17 [illegible]

44 **TWO CHELSEA STATUETTES**
Autumn and Winter. Putto and amorino; with coloured enamels on a white ground. On wooden stands. (2)

7 [illegible]

45 **IMPORTANT SAXE PORCELAIN TUREEN AND COVER**
MEISSEN, CIRCA 1770
Bulbous body covered with buttercups in relief. The two-handled bowl with pastoral reserves after Boucher. The cover with finely modelled stag in high relief. Bowl damaged; horn of stag missing.
Height, 14½ *inches; width*, 17½ *inches*

42 [illegible]

46 **THREE DERBY BISQUE STATUETTES**
(*a*) Summer. A young maiden carrying grapes. *Height*, 9 *inches*
(*b*) Young maiden with book, and young maiden with lace-trimmed frock. (3)

17 [illegible]

47 **TWO IMPORTANT PORTUGUESE MAJOLICA VASES**
MID-19TH CENTURY
With macaws on cherry branches on grained brown bodies, one with bird-crested cover. Imperfect.
A gift of Pedro V, King of Portugal, to Edward Lytton Bulwer.

50-

48 **CHELSEA WHITE PORCELAIN FOUNTAIN FIGURE**
Mermaid with dolphin on stand of water flowers, the latter repaired.
Height, 35 *inches*

75—

49 **FOUR VIENNA PAINTINGS ON PORCELAIN**
EARLY 19TH CENTURY
Representing the Holy Roman Emperors Rudolph I, Albrecht I, Albrecht II, Maximilian I. In their own gilded and white baroque frames. (4) *Size*, 7¾ x 7 *inches*

95—

50 **COLLECTION OF FIVE DERBY BISQUE FIGURES ON PORCELAIN BASES**
Some with gilding and names of models. Representing Daniel O'Connell, Sir Walter Scott, Prince Metternich (defect on name plate), and two of Sir Walter Raleigh. (5) *Height*, 4¼ *to* 5 *inches*

30—

51 **FOUR PIECES OF DRESDEN PORCELAIN**
(*a*) TWO MEISSEN STATUETTES CIRCA 1780
Youthful pierrot and pierrette in flowered garments, one with open book. Formed inkstand and sandbottle. Rare.
(*b*) MARCOLINI CUP AND SAUCER
Rare example, with rose garlands forming initial "V". (4)

22 IC

52 **THREE PORCELAIN OBJECTS**
(*a*) WORCESTER PORCELAIN LEAF-SHAPED BOWL PREVIOUS TO 1795
Blue and white, with decors of carnations. Crescent mark.
(*b*) CHELSEA PORCELAIN SAUCER WITH GOLD ANCHOR MARK
PREVIOUS TO 1795
Bleu-de-roi ground with reserves of tropical fowl and bird in flowered branch. *Diameter*, 4¾ *inches*
(*c*) MEISSEN PORCELAIN LADLE
With bird decors on handle. Rare. (3)

17 IC

[53] [54] [53]

53 **TWO VIEUX PARIS PORCELAIN CAMPANA URNS**

FRENCH, CIRCA 1800

Semé with butterflies, with heightenings of gold. Scroll handles.

Height, 10 *inches*

80

[SEE ILLUSTRATION]

54 **TWO COVERED URNS OF RARE LOODRECHT HARD PASTE PORCELAIN** DUTCH, CIRCA 1784

Handsome white bodies with landscape and figure enrichments; intertwined serpent handles. One with mounts; the other repaired. Marked "MOL". (2)

230

Loodrecht situated between Utrecht and Amsterdam became very successful under the direction of the Reverend de Moll. The mark "MOL" (Moll of Loosdrecht).

[SEE ILLUSTRATION]

55 **IMPORTANT SET OF SIXTEEN ROSE POMPADOUR SEVRES PLATES**

With historical French portraits and floral groups in reserves. Each marked "LE", with monogram of Louis Philippe. (16)

Diameter, 9 *inches*

75

56 **TWO ROSE POMPADOUR SEVRES TUREENS AND COVERS**

To harmonize with the preceding. (4)

30

57 **COLLECTION OF SEVEN MEISSEN PORCELAIN OBJECTS**

(*a*) Small saucer with birds in colour on white ground.

(*b*) Two Marcolini bowls, 1780-1790. Bleu-de-roi glaze with floral quatrefoil reserves. Fine quality. Slightly chipped.

(*c*) Meissen bowl with bucolics in India ink on a steel-grey ground.

(*d*) Marcolini bowl with bleu-céleste glaze with floral reserves on trellised border.

20

(*e*) Two small Meissen plates with Lancret subjects. End of eighteenth century. Reserves with figures framed by gold and rose-du-barry borders. *Diameter,* 5¾ *inches*

(7)

58 **TWO WORCESTER PORCELAIN GOBLETS** PREVIOUS TO 1795

With wavy bleu-de-roi and gold stripes. One with reserve of emblems (cracked). Fine quality. (2) *Height,* 13¾ *inches*

15

59 **PAIR OF CHELSEA PORCELAIN GROUPS** PREVIOUS TO 1795

Birds with small bocages, on trellised rocaille stands. Brilliant enamels. One with gold anchor mark, the other with imitation of Hochst mark in red. (2) *Height,* 5 *inches*

75

[60]

60 **TWO SEVRES BOTTLE-SHAPED COVERED VASES OF THE LOUIS XVI PERIOD BY PIERRE LE JEUNE** FRENCH, 1788

In gold on bleu-de-roi ground with all-over pattern of rosettes and tree. Superb reserves of floral groups and birds in multi-colored enamels on a white ground. Cylindrical covers. Complete set of marks. (2) *Height*, 10 *inches*

105

[SEE ILLUSTRATION]

61 **CAMPANA URN OF PARIS PORCELAIN** FRENCH, CIRCA 1800

A variation of the Borghese urn with bearded mascarons on incurved body and interlaced serpent handles. The tall plinth with medallions of Napoleon and Josephine and in panels above love birds on urn. In square reserve the inscription "D. M. Antoniæ Aquilæ Conjuge".

Height, 12½ *inches*

62 **THREE SMALL CHINESE BOWLS** CHIEN LUNG

(*a*) Rouge d'or bowl with dragon decoration; square mark.

(*b*) Rose glaze bowl with circular floral medallions.

(*c*) Shallow bowl, similar to the above in glaze and decors. (3)

63 **INK-BLUE MONOCHROME BOWL** CHIEN LUNG

Moulded body. Rare glaze.

64 **IMPORTANT LOT OF SIX PORCELAIN BOWLS AND TRAYS** CHIEN LUNG

With Chinese figure subjects in brilliant enamels and India ink. (12)

Diameter of trays, 6 *inches*

Height of bowls, 2¼ *inches; diameter,* 4½ *inches*

65 **FOUR ROSE POMPADOUR BORDERED FLORAL SEVRES PLATES** LATE 18TH CENTURY

One imperfect. (4)

66 **TALL WATERFORD CRYSTAL GLASS CYLINDRICAL FLOWER CUP**

Bronze mounted; the edge diamond-cut with holes for drainage.

Height, 17 *inches*

CLOCKS AND MANTEL ORNAMENTS

NUMBERS 67-71

67 **BRONZE AND MARBLE MANTEL GARNITURE IN THE LOUIS XVI TASTE**

For a small chimney-piece. Delightful set of clock and candelabra, all three on rouge antique plinths with handsome Louis XVI mounts. The clock composed of lion passant of bronze supporting on his back a drum-shaped clock case with painted dial surmounted by gracefully compressed marble urn. The candelabra, bronze winged amours on marble orbs, holding floriated two-arm branches of ormolu. (3)

Height of clock, 13 *inches*

Height of candelabra, 10 *inches*

[68]

68 **GEORGIAN BRACKET CLOCK**

Important example. Arched body with four-sided pinnacle cresting. Mahogany with panels of sycamore and lines of holly. Finely moulded ormolu handles and bronze feet. *Height*, 20 *inches*

By Swerrinhouse and Carter, Berkeley Square.

100

[SEE ILLUSTRATION]

[69]

69 **DIRECTOIRE GILDED BRONZE MANTEL CLOCK**

FRENCH, CIRCA 1800

Of columnar design. The face screened by *ajouré* griffons on tasselled fringed console with festoons above. Crested by lady seated in a magnificent bergère with griffon body supports, playing a vielle.

100

Height, 20 *inches*

[SEE ILLUSTRATION]

70 **TWO FINE BRONZE AND ORMOLU CANDLESTICKS OF THE LOUIS XVI PERIOD** FRENCH, CIRCA 1790

95

Urn shaped, with bobèches finely fire-gilt and invertible as covers. The stands ram's-head tripods with chain festoons. (2)

Height, 10½ *inches*

[71]

71 **IMPORTANT BRACKET CLOCK OF THE REGENCE PERIOD BY LE PREVOST, HAVRE** FRENCH, EARLY 18TH CENTURY

Rosewood case of urn shape, with contemporary baroque scroll mounts, urn finial. The face with blue Roman and black Arabic numerals. Wrought iron handles. In running order. The movement and dial signed by the maker. *Height,* 32 *inches*

190-

[SEE ILLUSTRATION]

72 **CARVED AND GILDED MIRROR OF THE CHIPPENDALE PERIOD** ENGLISH, CIRCA 1755

Characteristic model carved with minute detail. The top moulding with eagle cresting in profile. The moulded frame with rocaille scrolls and rose branches in high relief. Original mirror plate.

Height, 30 *inches; width,* 20 *inches*

73 **TWO GILDED CHINESE CHIPPENDALE BRACKETS**

ENGLISH, MID-18TH CENTURY

Shelves with elaborate rocaille supports on columnar and rusticated balcony of uncommon design. Slight repairs. (2)

Height, 15 *inches*

74 **MAHOGANY CORNER WIG AND WASH STAND OF THE CHIPPENDALE PERIOD** ENGLISH, LATE 18TH CENTURY

Graceful curved form, the front with shaped underframing connecting the outcurved supports. The lower of the two tiers with three drawers; the top with fittings for basin and cups.

Height, 42 *inches; width,* 24½ *inches; depth,* 17 *inches*

75 **MAHOGANY BEDSIDE TABLE OF THE SHERATON PERIOD**

ENGLISH, CIRCA 1790

An uncommon model, the lower part with sliding front disclosing compartment; the false drawer fronts carefully moulded and with brass rosettes. The upper part with two doors. Pierced gallery top. *Height,* 30 *inches; width,* 19 *inches; depth,* 20 *inches*

76 **MAHOGANY CHEST OF DRAWERS OF THE SHERATON PERIOD** ENGLISH, CIRCA 1795

A handsome deep piece of furniture with four drawers carefully moulded and with elaborate gilded rocaille bronze handles and escutcheon plates of later addition. Moulded top. The interior of the top drawer with three compartments and desk slide.

Height, 35 *inches; width,* 39 *inches; depth,* 23½ *inches*

77 **CHEST OF DRAWERS OF THE SHERATON PERIOD**

ENGLISH, EARLY 17TH CENTURY

The front with three long and three short cornice drawers; chamferred fluted stiles and bracket supports. The shaped top with triple beads. Uncommon brass handles with oval escutcheons bearing columnar temples.

115

Height, 38 inches; width, 42 inches; depth, 22 inches

[78]

78 **MAHOGANY CHIPPENDALE ARMCHAIR** ENGLISH, CIRCA 1760

Uncommon model on fluted scrolled cabrioles; scrolled arms. Arched back, seat and pads covered with seventeenth century Flemish tapestry, the back with Terpsichorean figure in verdure, the seat with a Bacchic putto in a fountain bowl emitting water from a horn; upper background of a Gothic church.

525

[SEE ILLUSTRATION]

[79] [81] [79]

ONE OF A PAIR

79 **TWO GILDED ADAM ARMCHAIRS** ENGLISH, CIRCA 1785
Graceful models. Shaped shield back with flower cresting and rope-carved outer edge. Scrolled arms; serpentine front rails fluted and with centre rosette. Tapered cabrioles with carved cartouche shoulder cresting. Covered in contemporary figured linen of classical pattern. (2)

175

[SEE ILLUSTRATION]

80 **TWO GILDED ADAM ARMCHAIRS** ENGLISH, CIRCA 1785
Similar to the preceding. (2)

175

[SEE ILLUSTRATION]

81 **PAIR OF SHIELD-BACK GEORGIAN CHAIRS** 18TH CENTURY
The handsome backs *ajouré* with scrolled urn composition. Serpentine front rail; tapering fluted supports. Covered with eighteenth century red damask. (2)

170

[SEE ILLUSTRATION]

82 **TWO PAINTED OVAL-BACK GEORGIAN CHAIRS** 18TH CENTURY
The backs *ajouré* with vase composed of acanthus and C scrolls. Graceful serpentine front rails with carved dies. Tapering rectangular fluted supports. Painted white enamel and gold. Covered with eighteenth century red damask. (2)

95-

83 **TWO PAINTED OVAL-BACK GEORGIAN CHAIRS** 18TH CENTURY
Similar to the preceding. (2)

210-

84 **CARVED CHIPPENDALE MIRROR** ENGLISH, CIRCA 1750
Graceful attenuated, elaborate baroque design with C scrolled acanthus cresting carved *à jour*. The moulded sides with fleurette branches extending beyond the outer edge. Painted to simulate walnut. *Size*, 17½ x 33 *inches*

70-

85 **HEPPLEWHITE BERGERE** ENGLISH, CIRCA 1790
Roundabout chair. Delightful model of light colored mahogany. Gracefully arched back descending on sloping arms to moulded armrests and tapering supports. Covered with fleuretted gold brocade.

160-

86 **GEORGIAN MAHOGANY POUDREUSE** ENGLISH, CIRCA 1790
An unusually narrow cabinet with hinged cover. The interior with sliding and swinging mirror with perfect mechanism. The exterior with two drawers and one door with delicate mouldings; original brass handles. Richly figured wood.
Height, 36 *inches; width*, 15 *inches; depth*, 21 *inches*

90-

[87]

87 **WALNUT CHEST OF DRAWERS OF THE RENAISSANCE PERIOD** FLORENTINE, EARLY 17TH CENTURY

A harmonious simple piece probably made for the English market. Of richly figured wood; the front ingeniously designed to lighten the scale; on a moulded platform base and with three drawers each with ogee moulding and with contemporary ram's-head ring handles of bronze. Carefully chamferred stiles. The entire body covered with a rare variety of walnut veneer; moulded top.

Height, 37 *inches; width*, 38½ *inches; depth*, 19 *inches*

[SEE ILLUSTRATION]

QUEEN ANNE WALNUT TALLBOY
ENGLISH, CIRCA 1710

88 **QUEEN ANNE WALNUT TALLBOY** ENGLISH, CIRCA 1710

In two parts. Genuine example; the upper part a chest of drawers composed of deep cornice drawer, five deep drawers and three shallow drawers; the lower handsomely enriched with one centre and two deep side drawers. Moulded duckfoot cabriole supports (restored). The body of the front is of fruitwood veneered with burl walnut, with bands of stained sycamore. The horizontal stiles and the returns are of rich light grain fruitwood.

Height, 65 *inches; width*, 35 *inches; depth*, 20 *inches*

300-

[SEE ILLUSTRATION ON PRECEDING PAGE]

89 **QUEEN ANNE WRITING DESK AND CABINET**

ENGLISH, EARLY 18TH CENTURY

Of finely figured veneer; in two parts. The lower a desk with a chest of three long and two short drawers and a desk compartment with elaborate interior fittments with marquetry enrichment and a series of small doors and compartments. The exterior is particularly notable for the ingenuity of placing drawers under desk flap, thus saving space usually lost for use. Elaborately gilt contemporary hardware with baroque backplates and finely shell-enriched and moulded handles. The upper part a cabinet with two doors moulded with arch.

250-

Height, 7 *feet* 10 *inches; width*, 40½ *inches; depth*, 22½ *inches*

90 **QUEEN ANNE WALNUT CHEST OF DRAWERS**

ENGLISH, CIRCA 1700

In fine state. The front with four drawers delicately moulded and covered with richly grained figured veneer. Contemporary engraved handles are now replacing the Victorian wooden knobs. Moulded top.

135-

Height, 39 *inches; width*, 38 *inches; depth*, 20½ *inches*

MAGNIFICENT ENGLISH MARQUETRY WRITING DESK
OF THE WILLIAM AND MARY PERIOD
AND A PAIR OF SPANISH SILVER CANDELABRA
OF THE SEVENTEENTH CENTURY

[91 AND 92]

DETAIL OF TOP

91 **MARQUETRY WRITING DESK OF THE WILLIAM AND MARY PERIOD** ENGLISH, CIRCA 1698

An outstanding example of English marquetry. Composed of two sets of pedestals with three drawers each on tapering rectangular supports with bronze shoulder guards. The kneehole gracefully incurved with one drawer and screening a slightly bombé door. The entire piece covered with Daniel Marot patterns of scorched and tinted marquetry; flower vases, canopied motifs framing the bronze shield-shaped key escutcheon plates and representing winged amours perched on flowered acanthus volutes. The returns with boldly protruding panels similarly enriched. The magnificent top represented by one flower urn on console flanked by motifs of a guardsman and an attendant holding cornucopia; on angular brackets with crestings of Roman soldiers, sphinx bodies, and a youthful Centaur blowing a horn to inspire the flight of a butterfly, dancers, etc., in light colored and tinted marquetry on a dark ground. Plain double V stretchers on bronze feet.

1300-

The workmanship of this cabinet is closely related to the Dysart Cabinet (Macquoid, "Age of Walnut", page 63).

Height, 31½ *inches; width*, 46½ *inches; depth*, 27 *inches*

[SEE ILLUSTRATION ON PRECEDING PAGE AND ABOVE]

92 **PAIR OF THREE-ARM SILVER CANDELABRA**

SPANISH, 17TH CENTURY

Exceptional pair. Tubular moulded stems on oblong rounded bases. Repoussé with wreath and floral sprays and bosses; scalloped bobèches. (2)

160-

[SEE ILLUSTRATION ON PRECEDING PAGE]

LADY'S WALNUT SECRETAIRE
OF THE QUEEN ANNE PERIOD

93 **TWO DERBYSHIRE SPAR URNS** ENGLISH, 18TH CENTURY
On wooden plinths. (2)

30-

94 **WILLIAM AND MARY WRITING TABLE**
ENGLISH, END OF 17TH CENTURY
Of walnut and burl walnut. On four corkscrew legs and vase-shaped baluster supports with circular members of a light grained, uncommon variety of English walnut. The stretcher of double V shape connected by an oval undertray. The body of richly figured burl walnut, with one drawer; moulded top veneered with sycamore of leaf pattern figure with interlaced spandrels and fleur-de-lisé rosette in centre. *Height,* 29 *inches; width,* 36 *inches; depth,* 25 *inches*

100-

95 **LADY'S WALNUT SECRETAIRE OF THE QUEEN ANNE PERIOD** ENGLISH, 1700-1710
Rare example of small furniture. Covered with handsomely figured burl wood in fine state of preservation. The front with four drawers of various sizes, with simple ring handles. The slant flap with broad bands of straight-grain veneer and herringbone borders, uncovering interior with seven drawers of varying sizes. The top with a pierced gallery of late addition.
Height, 38½ *inches; width,* 24 *inches; depth,* 18 *inches*

1150-

[SEE ILLUSTRATION ON PRECEDING PAGE]

ELIZABETHAN BUST PORTRAIT OF
AN ANCESTOR OF THE HOUSE OF LYTTON

ENGLISH SCHOOL

1585

96 **ELIZABETHAN BUST PORTRAIT OF AN ANCESTOR OF THE HOUSE OF LYTTON**

In black velvet richly studded and with bone buttons, holding white gloves. Bold lace ruffs. Velvet cap with marquasite nails. To the right, skull with winged hourglass and inscription "Respice Finem", and to the left armorial bearings and the inscription "Anno 1585, Aetatis 31", and the verses:

The lord that made us knoweth our shape,
our mould and faicion just:
How wake and fraile our nature is
and howe be but dust.
And haw the time of mortall mean
is like the withring hay:
Or like the flower right faire in fild
that fadith full loome away.

In seventeenth century carved, elaborately gilded frame.

On panel. *Size*, 24 x 19 *inches*

[SEE ILLUSTRATION ON PRECEDING PAGE]

ASCRIBED TO FRANCISCO ZURBARAN

SPANISH, 1598-1662

97 **PORTRAIT OF ANTONIO DE HERRERA Y TORDESILLAS, THE CARTOGRAPHER** (1559-1625)

Half length portrait; seated, in black velvet, wearing an elaborate gold chain; fine lace cuffs and collar; his hands are resting on a terrestrial globe, painted in polychromy. In elaborately carved and Gilded frame.

Canvas. *Size*, 36 x 28 *inches*

ALESSANDRO LONGHI

VENETIAN, 1733-1813

98 **PORTRAIT OF A SAVANT**
Half length portrait. He is seated at a table with violet-coloured cloth, and wears a softly coloured velvet coat with blue cloak. Contemporary leaf-carved frame.
Canvas. *Size,* 34½ x 28½ *inches*

90 –

ATTRIBUTED TO ALESSANDRO MAGNASCO

ITALIAN, 1681-1747

99 **LANDSCAPES AND FIGURES**
Painted in blue monochrome on a cream-colored background. In contemporary moulded baquettes. (2)
Canvas. *Size,* 16 x 24 *inches*

60 –

GERARD VAN HONTHORST

DUTCH, 1590-1656

100 **HEAD OF A YOUNG LAD WITH A BROAD SMILE**
Nearly full face. Painted in forceful chiaroscuro. Handsome eighteenth century gilded frame.
Canvas. *Size,* 18 x 13 *inches*

125 –

BY A FOLLOWER OF PANNINI

EARLY 18TH CENTURY

101 **ARCHITECTURAL RUINS WITH FIGURES**
Interesting composition in sanguine and grey monochrome, with brilliant heightenings of garments.
Canvas. *Size*, 44½ x 71½ *inches*

80-

BENJAMIN FERRERS

ENGLISH, MID-18TH CENTURY

102 **PORTRAIT OF THE REVEREND HEIPHSHAM**
Half length of the young divine in plum-coloured velvet, his pleated white shirt enriched with cuff buttons set with diamonds. He wears a fluffy white perruque framing his youthful countenance. Inscribed on the back, "Benj. Ferrers Pinxit 1732 Reverend Heiphsham, Aet 19". A portrait by this master of Bishop Beveridge is at the Bodleian Library, Oxford. In contemporary gesso frame.
60- Canvas. *Size*, 30 x 24½ *inches*

WILLIAM DOBSON

ENGLISH, 1610-1646

103 **PORTRAIT OF YOUNG ALGERNON SIDNEY**
Bust portrait, turned three-quarter face. Winsome young nobleman with long curling auburn hair, dressed in a yellow leather hat and jacket, with white jabot and black ribbon. In an elaborately shaped
210- frame with garlands.
Canvas. *Size*, 30 x 25 *inches*

[104]

SIR GODFREY KNELLER

ENGLISH, 1646-1723

104 **PORTRAIT OF JAMES II**

In royal robes of gold with lace ruffs. Long brown curling hair. With his long pale fingers he caresses the head of a dog. Contemporary carved and gilded frame.

Canvas. *Size*, 49½ x 40 *inches*

285

[SEE ILLUSTRATION]

WILLIAM CLAES HEDA

DUTCH, 1594-1668

105 **STILL LIFE**
Most interesting composition of crystal fruit, an open book of music, shelves, etc. painted in monochrome with brilliant heightenings on a dark ground. Elaborate *ajouré* and gilded frame of later date.
On panel. *Size,* 24½ x 14 *inches*

120-

ASCRIBED TO PHILIPPE DE CHAMPAIGNE

FRENCH, 1602-1674

106 **PORTRAIT OF THE ELECTOR PALATINE FREDERICK V**
Husband of Elizabeth, daughter of James I. A fine likeness recalling the Richelieu portrait. Half length, in gold-embroidered jacket with magnificent lace collar. In gilded frame with oval spandrel.
Canvas. *Size,* 24½ x 20 *inches*

110-

SIR PETER LELY

ENGLISH, 1618-1680

107 **PORTRAIT OF PRINCESS MARY, DAUGHTER OF CHARLES I**
A handsome sensitive head. Bust portrait; in a scarlet jewelled robe. Enlarged and made into an oval. Painted in 1643 on the occasion of the marriage of Princess Mary to William of Orange.
From Tong Castle, Shropshire, residence of the Durant family.
240- Canvas. *Size,* 24 x 20 *inches*

MICHAEL DAHL

SWEDISH-ENGLISH, 1665-1743

108 **BUST PORTRAIT OF LORD MONMOUTH IN BLUE ARMOUR**
Fiery countenance framed by long curling hair. Slightly facing right. In fine contemporary carved and gilded frame.
125- Canvas. *Size,* 16½ x 13½ *inches*

[109]

FERNANDO GALLEGOS

SPANISH, 1440-1507

109 **ST. MARY MAGDALENE**

Her draped figure with nude shoulders and arms, reclining, with her hands resting on an urn. At the left the uprooted crucifix on the flowered ground. Background of Renaissance buildings and rocky landscape. In the sky to the left, the artist's signature—the Madonna standing on a crescent, supported by four angels and surrounded by a halo. This picture is particularly notable for its fine quality of flesh painting. In early seventeenth century Spanish black and gold frame.

On panel. *Size*, 31½ x 43 *inches*

From the Collection of Sir Edmond Temple.

Fernando Gallegos, called the Spanish Dürer, was born and died at Salamanca. His most important works are the polyptych in the Cathedral of Zamora; Christ Glorious between church and synagogue, in the Kleinberger Collection, and others at Salamanca and at the Prado. He admirably expressed his Spanish soul in the technique of the Flemish and German masters of the day.

[SEE ILLUSTRATION]

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH, 1723-1792

110 **PORTRAIT OF MRS. ROBINSON ("PERDITA")**

An exquisitely finished sketch in oils, showing Mrs. Robinson in profile, with powdered hair dressed high, with ringlets falling on her shoulders; wearing a white dress, which opens in a deep V in front, with a narrow black ribbon around her neck. This sketch is evidently a preliminary study for the painting now in the Wallace Collection, which was executed in 1784 and shows Mrs. Robinson in the same pose, attired in the same manner.

500 Canvas. *Size*, 10 x 9½ *inches*

[SEE ILLUSTRATION]

THOMAS GAINSBOROUGH, R.A.

ENGLISH, 1727-1788

111 **PORTRAIT OF GILBERT WHITE, AUTHOR OF THE "NATURAL HISTORY OF SELBORNE"**

Bust portrait in a soft green jacket and white stock. On the back, an old inscription: "Doctor White, Author of the History of Selborne, by Gainsborough."

Canvas. *Size*, 16½ x 13½ *inches*

300 Gilbert White was born in 1720 at Selborne, in Hampshire. He spent the greater part of his life there and devoted himself to the observation of the natural life around him and to his duties as a clergyman. His "Natural History of Selborne" was published in 1789 and ranks high in the list of English classics, both for its fidelity to scientific truth and for the graceful charm of its author's style.

PORTRAIT OF MRS. ROBINSON ("PERDITA")
BY SIR JOSHUA REYNOLDS, P.R.A.

JOSEPH MALLORD WILLIAM TURNER, R.A.

ENGLISH, 1775-1851

112 **RIVER VIEW**

A river view, with the towers of a church in the central background, behind a row of white, red-roofed houses lining the far bank of the river. On the left, a three-masted vessel flying the tricolour lies at anchor in the river; nearby, a steamboat with steam up and a small boat alongside, both laden with people. In the centre, another group of vessels in mid-stream. In the right background, a bridge with many arches. An animated group appears in the right foreground, on the near bank of the river. The sky to the right is a clear blue, and this colour is repeated in the tricolour and the blouse of a passenger on one of the boats at the left. The whole scene is suffused with golden light.

1400-

Canvas. *Size*, 18 x 26 *inches*

[SEE ILLUSTRATION]

ENGLISH SCHOOL

EARLY 17TH CENTURY

113 **PORTRAIT OF MARTHA COLLET**

The wife of Thomas Collet of Highgate and the Middle Temple. Half length of a young woman of twenty-six, not appearing her age, in gold-embroidered garment with rich lace cuffs and collar, with black tulle cap. In the right upper corner the armorial bearings of Collet impaling Sherington. To the left the date 1639 and inscription "ÆTATIS SUÆ 26."

1200-

Canvas. *Size*, 30 x 25 *inches*

RIVER VIEW
BY J. M. W. TURNER, R.A.

114 **LARGE CRIMSON BROCATELLE COVER**
With bold cartouche and floral arabesques in cream. Contemporary crimson and gold fringe on three sides.
Size, 6 *feet* 2 *inches* x 6 *feet* 8 *inches*

40-

115 **LARGE COVER OF SILK BROCATELLE**
SPANISH, LATE 17TH CENTURY
70- In three lengths; designed with acanthus volutes forming ogees, the scrolls of scarlet on a golden-yellow ground. Worn.
Length, 7 *yards; width*, 20½ *inches*

116 **VERDURE TAPESTRY PANEL** FLEMISH, 17TH CENTURY
Copiously filled with flowers and huge foliations in blue-green, grey and tan; above the head and claws of a lioness. *Size*, 39 x 26 *inches*

40-

117 **AUVERGNE ENTRE-FENETRE TAPESTRY AFTER HUET**
FRENCH, 3RD QUARTER OF 18TH CENTURY
Graceful narrow panel, the lower part with a youthful shepherd in crimson and blue playing a shepherd's pipe to the enjoyment of a performing dog. Tall chestnut trees and in the background, a town
375- with mediæval fortifications and a stone bridge over a river.
Size, 8 *feet* 4 *inches* x 23¾ *inches*

118 **SMALL VERDURE TAPESTRY PANEL** FLEMISH, 17TH CENTURY
With round-towered mediæval castle in green. *Size*, 45 x 22½ *inches*

70-

119 **ANIMAL AND VERDURE TAPESTRY**
FLEMISH, EARLY 17TH CENTURY
Occupied by dense blue foliation with brilliant white mountains screening mediæval houses; the foreground with a dog in heraldic posture. Floriated upper border of green, tan and silver-grey.
200- *Size*, 8 *feet* 6¾ *inches* x 4 *feet* 1¾ *inches*

120 **PERSONAGE TAPESTRY** FLEMISH, EARLY 17TH CENTURY

From a Ulysses series. The centre showing the seated figure of Ulysses holding Penelope on his lap. She is dressed in royal robes. Dark background with archaic verdure and in the upper part, landscape with river and mountains. Borders on top and bottom, the lower of the millefleurs type of an earlier period.

Size, 9 *feet* 5 *inches* x 35 *inches*

150-

121 **ABOUT TWENTY-FOUR YARDS OF MAGNIFICENT CRIMSON SILK VELVET** GENOESE, 16TH CENTURY

With traces of appliqué embroidery. In five lengths.

The original hangings of the Great Hall of Knebworth House.

Width about 22 *inches*

1050-

122 **EMBROIDERED COVER ON ROSE-COLOURED VELVET**

HISPANO-MORESQUE, 16TH CENTURY

Of most beautiful time-worn colour. The composition formed by eight flower vases with deer handles. Continuous border of floriated arabesques among flying birds. The work done in red-gold threads with heightenings of blue, rose and white. Stain.

100- From Lord Lytton's Library. *Size*, 6 *feet* 6 *inches* x 7 *feet* 7 *inches*

LEATHER WAINSCOT

NUMBER 123

123 **IMPORTED LOT OF ABOUT TWO HUNDRED AND EIGHTY SQUARE FEET OF TOOLED, GILDED AND PAINTED LEATHER WAINSCOT OF THE QUEEN ANNE PERIOD**

250- ENGLISH, EARLY 18TH CENTURY

Bold leaf pattern, with striped and diapered meanders in the Chinese taste, of black and silver on a gold ground.

From the Tower Room at Knebworth House.

124 **GOTHIC POLYCHROME AND CARVED WOOD STATUE OF ST. LEOPOLD, DUKE OF AUSTRIA**

DANUBE SCHOOL, 15TH CENTURY

Remarkable full length statue of the youthful duke in mediæval blue armour with arabesque enrichments, elaborate gold knee-kops and mantle. In his right hand he holds a model of the monastery of Kloster-Neuberg with intricately carved rose windows. His golden curling hair bears a jewelled crown. Original polychromy; hair and face showing decoration and gilding of later date.

Height, 50 *inches*

[SEE ILLUSTRATION]

[125]

125 **IMPORTANT GOTHIC POLYCHROME CARVING**

TYROLESE, 15TH CENTURY

Depicting the Lord carrying the Cross, followed and preceded by soldiers in mediæval armour and with Oriental high headgear. Christ is met by the kneeling Magdalene, an appealing youthful image in the costume of a patrician. In the foreground an equestrian statue. The original polychromy and gilding can be discerned under later pigments.

Height, 30 *inches; width,* 4 *feet* 6 *inches; depth,* 14 *inches*

[SEE ILLUSTRATION]

THREE CHURCH HELMETS FROM THE ANCIENT CHAPEL AT KNEBWORTH HOUSE

ENGLISH, 16TH CENTURY

NUMBERS 126-128

Francis Henry Cripps-Day in Sir Guy Laking's, "A Record of European Armour and Arms", devotes an important chapter to church armour, which has become exceedingly rare.

[126] [127]

126 **BRIGHT CHURCH HELMET**

Combed, with tall spike; visor; bevor with breathing apertures of large, oblong form; rigid colletin with steel rivets. This helmet resembles a late Elizabethan close helmet at Otford, illustrated in Fig. 1660, Vol. V, Laking.

[SEE ILLUSTRATION]

127 **BRIGHT CHURCH HELMET**

Without comb; tall spike for crest; visor with occularium; bevor with breathing apertures in rosette form on both sides; deep colletin ornamented with brass rivets. Except for the fact that it has no comb, his helmet resembles a close helmet at Tisbury, illustrated in Fig. 1795, Vol. V, Laking.

[SEE ILLUSTRATION, PAGE 43]

110-

128 **BLACKENED CHURCH HELMET**

Bowl of two pieces with comb and short spike. Visor with occularium; bevor; mentonnière and colletin. This helmet resembles a close helmet at Ingatestone, illustrated in Fig. 1617, Vol. V, Laking.

40-

129 **COMPLETE SUIT OF ITALIAN GILDED ARMOUR FROM THE GRAND STAIRCASE HALL AT KNEBWORTH HOUSE**

MILANESE, 16TH CENTURY

Consisting of closed helmet with visor and bevor, gorget, breastplate with slight tapul, backplate, solid arm defences, elbow-kops, vambraces, gauntlets, tassets running into knee-kops, and complete jambs and solerets. Elaborately engraved with "Bourbon" arabesques in the style of the Missaglia school, with vertical stripes of trellis and acanthus, medallions with men in armour, trophies and interlaced meanders, the cuisses with scalloped crimson velvet, and gold-brown trimmings. The style indicates that it was made for an English knight. The helmet was restored at a later date, probably by a church armourer, who might also be responsible for the gold enrichment.

800-

[SEE ILLUSTRATION]

130 **COMPLETE SUIT OF ITALIAN ARMOUR FROM THE GRAND STAIRCASE HALL AT KNEBWORTH HOUSE**

MILANESE, 16TH AND 17TH CENTURIES

In general character similar to the preceding. The under side of elbow protected by laminated plates. The entire suit is richly engraved with boldly foliated acanthus and rosette arabesques, tied with ribands. Gold enrichment and restorations of eighteenth century workmanship. An uncommonly large suit made for a tall and powerful warrior.

[SEE ILLUSTRATION]

131 **ELIZABETHAN OAK REFECTORY TABLE WITH UNUSUAL DETAIL OF CARVING** CIRCA 1600

All in original state with the exception of top, which is of later but not recent addition. Vase-shaped balusters carved with leaf tracery; the base with archaic guilloche; the dies with uncommon sunburst surrounding Tudor rose. The apron with interlinked fleur-de-lisé running border. One long drawer. Contemporary platform base.

Height, 33 *inches; width*, 5 *feet* 1 *inch; depth*, 23½ *inches*

150-

132 **OAK HALL BENCH OF THE EARLY JACOBEAN PERIOD**

ENGLISH, EARLY 17TH CENTURY

An important example of the early English Renaissance on two trestles with finely carved leaf tracery. The two arms gracefully S scrolled and placed *à jour*. The back of a magnificent twin S scrolled design enriched with acanthus and crested by shell and pierced scroll volutes. *Height*, 34 *inches; width*, 67 *inches*

145-

133 **GOTHIC CARVED LINEN-FOLD CUPBOARD**

FRENCH, LATE 15TH CENTURY

An outstanding example of oak in remarkably fine state of preservation. The front with two doors each with six linen-fold panels of the most delicate pattern and workmanship, with slightly buttressed centres and leaf and scroll terminations framed in borders of guilloche traceries. The multiple cornice and the architrave also carved with running borders. The plinth acting as drawer with its moulding copiously carved. The centre stile with fluted and leaf-carved columns, Bacchic satyr thermæ and putti in superimposed compositions, of splendid workmanship and showing strong Italian influence. The buttressed supports faced by lions rampant holding armorial shields. The returns each with six linen-fold panels with fluted stiles and guilloched border.

From Cardinal Wolsey's room at Knebworth House.

Height, 6 *feet* 5 *inches; width*, 6 *feet* 2½ *inches; depth*, 31½ *inches*

2000-

[SEE ILLUSTRATION]

134 **OAK CHEST OF THE JACOBEAN PERIOD**

ENGLISH, EARLY 17TH CENTURY

A simple harmonious piece recalling in its moulding the types found in New England. The front with three simple and carefully moulded panels. Moulded top. *Height,* 31 *inches; width,* 43 *inches*

100-

135 **TWO JACOBEAN WALNUT STOOLS WITH TAPESTRY**

ENGLISH, MID-17TH CENTURY

Uncommonly sturdy type on columnar and octagonal supports with twin vase baluster stretchers. Covered with contemporary Flemish verdure tapestry of deep blue-green tonality. (2)

120- *Height,* 20 *inches; size of top,* 13 *inches square*

136 **RENAISSANCE WALNUT TABERNACLE AND CABINET**

FRENCH, 16TH CENTURY

70- Architecturally conceived in three arched recessed wings, on plinths acting as drawers furnished with handsomely festoon-carved columnar supports, and copiously enriched with figure and floral alto relievo carvings. The front with bronze plaque of the Holy Family and St. John.

Height, 25½ *inches; width,* 26½ *inches; depth,* 17 *inches*

Illustrated in Charles Latham's "In English Homes", Vol. II, page 405, in Queen Elizabeth's Room.

[137]

137 **SMALL EARLY JACOBEAN OAK TABLE** CIRCA 1620

Rare example. With arched aprons on three sides; the front with Tudor rose carved double arch, the vase-shaped baluster supports connected by transversing boldly spiralled stretcher. Moulded top.

Height, 21 *inches; size of top*, 31 x 18 *inches*

[SEE ILLUSTRATION]

138 **INDO-PORTUGUESE CABINET ON STAND WITH MOSAICS OF IVORY** 16TH CENTURY

In two parts, the lower flanked by four caryatides carved of ironwood, the images of long curled mermaid bodies with leafy aprons and serpent body terminations endowed with pronounced Indian features. The front with deep double drawer and two cornice drawers; the upper part with two double and eight single drawers. The entire body inlaid in all-over patterns of interlaced circles with discs of ivory and studded with nails, elaborate *ajouré* handles and escutcheon plates of gilded bronze.

Height, 46½ *inches; width,* 54 *inches; depth,* 18 *inches*

[SEE ILLUSTRATION]

139 **JACOBEAN OAK SHIP'S CHEST** ENGLISH, 16TH CENTURY

Simple body of trestles with primitive moulding.

Height, 24 *inches; width,* 39½ *inches; depth,* 13 *inches*

TWO GOTHIC OAK DRESSOIRS

FLEMISH, 15TH CENTURY

NUMBERS 140-141

Entirely original, with the exception of shelf on platform and the shields with the Lytton arms added by Sir Edward Bulwer Lytton.

140 **GOTHIC OAK DRESSOIR**

Pentagonal in form and on a platform with five rosette-carved flamboyant panels; the stiles flanked by flutings. The cupboard with stiles terminating in scrolled corbels with four vertical and six horizontal carved panels; the lower and horizontal of rose pattern and arched, and the vertical with ogives containing consoles for figures now gone, and others fleur-de-lisé. The centre a door with wrought iron fleur-de-lisé strap hinges finely chased, and gilded wrought iron lock plate with dragon handle of later addition.

800-

Height, 4 *feet* 10 *inches; width,* 3 *feet* 4 *inches; depth,* 21 *inches*

Illustrated in Charles Latham's "In English Homes", Vol. II, page 400, in Ante-Room of the Great Drawing-Room.

[SEE ILLUSTRATION]

141 **GOTHIC OAK DRESSOIR**

Similar to the preceding, but varying in the design of panels, those with fleurs-de-lis replaced by the ogive, and the latter by richly traced flamboyant panels of independent design.

800-

142 **TWO MEDIÆVAL CARVED IVORY BUSTS**

ENGLISH, 15TH CENTURY

Part of a scriptural composition and apparently the heads of guards of the Lord; the pointed headdresses, beards and hair with traces of polychromy. Objects of considerable rarity. (2)

50-

Height without pedestals, 3 *inches*

143 **RARE BELLARMINE STONEWARE JUG** ENGLISH, 1581

Bulbous form of golden-brown glazed earthenware. The front with archiepiscopal armorial bearings in three medallions and date 1581. The neck with "beard episcopal". *Height,* 9 *inches*

The Bellarmine vessels were in general use in the sixteenth and seventeenth centuries at public houses and inns; they were named after the celebrated Cardinal Bellarmine, who was derided and caricatured by Protestants for his fanaticism. Chaffers in "Pottery and Porcelain" devotes pages 61 to 66 to these interesting Elizabethan ceramics.

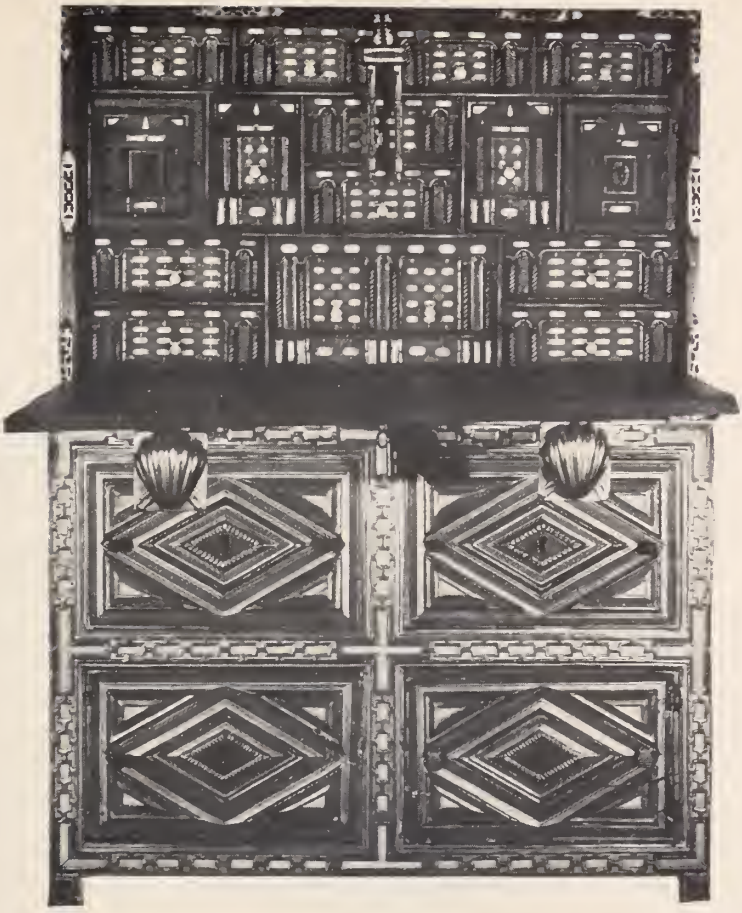
25-

144 **SPANISH VARGUENO ON POLYCHROME CHEST 16TH CENTURY**

Exceedingly important object. The lower part of a chest of four drawers with diamonds in three gilded mouldings sectioned by Moresque traceries of India ink on Persian-blue and crimson. Contemporary gilded knobs, six acorn shaped and two with the shell of St. James of Compostella. The stiles with gilded swastika on white. Two slides with bold shells of St. James in fine gold. Panelled returns. The upper part of walnut with flap with *ajouré* appliques on the original crimson silk velvet; four hinged plaques and centre escutcheon with lions of Castile. The hasp with Gothic pinnacles. Beneath, nine Compostella shells in three groups. The interior architecturally conceived to harmonize with chest, with thirteen drawers and two doors, with façades of columnar ivory twist columns, the centres with ivory plaques in mullioned order against a background of blue and red strips; Compostella shell handles. *Size of upper part,* 25 x 17 x 40 *inches*
Size of lower part, 31 x 15 x 40 *inches*

600-

[SEE ILLUSTRATION]



145 **TWO VENETIAN LAMPADAIRES** ITALIAN, 17TH CENTURY

Four-light baroque carved wood candelabra on crimson velvet-covered stems and circular bases painted cream and crimson. (2)

Height, 7 *feet* 5 *inches*

60-

146 **CARVED JACOBEAN OAK COFFER ON STAND**

Rare for its small proportions and its original base. The front with diamond-shaped lozenge enriched with scroll tracery. Hinged top.

Height, 21 *inches; width*, 18 *inches; depth*, 12 *inches*

30-

147 **ALTO-RELIEVO CARVING OF THE LATE RENAISSANCE**

ITALIAN, 16TH CENTURY

A winged amorino head boldly protruding; the hair and wings richly gilded; to the right festoons. Polychrome ground.

Height, 30 *inches; width*, 22 *inches*

20-

148 **BOXWOOD FIGURE BY KRAKENBERG**

DUTCH, EARLY 17TH CENTURY

Burgher with bucket, in seventeenth century costume. Carved with great skill and realism. Fine brown patina. *Height*, 10½ *inches*

25-

149 **VERY UNCOMMON TRESTLE BREAKFAST AND WRITING TABLE OF THE SHERATON PERIOD** ENGLISH, CIRCA 1795

Of mahogany. In the characteristic form of the sofa table; on fluted outspread trestles with plain upturned underframing. The broad top with fluted edge; the apron with two working and two false drawers. Two rounded drop leaves acting on wrought iron hinges are removable. Rosetted pinchbeck handles (one renewed).

200-

Height, 28 *inches; width*, 47 *inches; depth*, 40 *inches*

150 **MARQUETRY CHEST OF DRAWERS OF THE LOUIS SEIZE PERIOD** ITALIAN, 18TH CENTURY

Attractively inlaid with Piranesi scrolls with dragon heads, birds perched upon voluted branches and flower urns with stiff leaf stems; the inlay done in bone etched with India ink and scorched and tinted woods on a figured walnut ground. The front with two long and two short drawers. The top elaborately furnished with a cartouche with children dancing to the music of a youthful faun; the cartouche framed by volutes with crestings of martial putti rising from flowered petals.

210-

Height, 35 *inches; width*, 44½ *inches; depth*, 21 *inches*

151 **WALNUT AND MARQUETRY CHEST OF DRAWERS OF THE LOUIS QUATORZE PERIOD** NORTH ITALIAN, EARLY 18TH CENTURY

Serpentined front with three drawers veneered with a variety of handsomely figured burl plaques; straight-grain borders of tulipwood and stained sycamore. The returns panelled and the stiles diagonally veneered. Moulded top. Cabriole supports on pied-de-biche terminations.

160-

Possibly a piece made in England by an Italian worker.

Height, 35½ *inches; width*, 21 *inches; depth*, 46½ *inches*

152 **MARQUETRY GUERIDON AND WRITING TABLE BY CHARLES TOPINO** FRENCH, CIRCA 1775

On slender tapering cabrioles with chamferred shoulders connected by rognon undertray with *ajouré* bronze gallery. The ovolo body with three drawers, the upper with desk slide covered with jade-green tooled Morocco pad, and compartment with silver-plated fitments, the two curved ends with swinging doors uncovering two galleried half-moon shaped trays. The top galleries at two ends with Chinoiserie, a musical pastoral with four musicians, in the centre a harpsichord, and to the right and left trees; this picture laid in scorched and tinted light coloured Island veneers, with borders of kingwood and burl walnut divided by laurel garland of marquetry. The front, back, top and undertray with engaging Chinoiseries and landscapes in reserves with marguerite rosettes of ormolu on rosewood. The stiles with Chinaman playing a serenade before a banner with the emblem of the heart. The dies with handsome fruit-festooned garland. Scroll foot sabots. A remarkably fine example. Signed with impressed mark on edge of centre door and on underpart; also with ciseleur's monogram.

2700-

Height, 29 *inches; width*, 21½ *inches; depth*, 14 *inches*

Charles Topino was a renowned cabinet maker of the Louis XV period. He worked in the Faubourg St. Antoine and was admitted to the Corporation as Master Cabinet Maker July 14, 1773.

[SEE ILLUSTRATION]

153 **MARQUETRY CABINET ON STAND WITH SEVENTEENTH CENTURY PANELS OF THE STUART PERIOD**

ENGLISH, EARLY 19TH CENTURY

An elaborate cabinet made to preserve an earlier creation of the cabinet maker's art. The interior of the two doors faced with enchanting mosaic patterns of architectural conceit, columnar porticos, arches, and architectural fragments enriched with leaves and upstanding branches growing in the most imaginative manner from stone slabs. The inlays are made of scorched and tinted hollywood on a light coloured ground. The interior cabinet with two centre doors and twenty-four drawers, each faced with copiously marquetted panels of macaws and other birds perched upon voluted scrolls with a background of houses, some recalling the familiar silhouette of None-Such Palace. Finely chased and nielloed seventeenth century strap hinges; elaborate drop handles. The exterior of the cabinet is composed of a stand on four neo-Greek balusters with elaborately chased ormolu capitals and members; platform base backed by a handsomely carved panel. The upper part with two oval doors with marquetry enrichment of birds on branches of figured burl wood. Geometrical marquetry of light and dark coloured "Island" woods and borders. The cornice with festooned bronze mounts.

Height, 5 *feet* 6 *inches; width*, 41 *inches; depth*, 17 *inches*

[SEE ILLUSTRATION]

154 **TWO ANTIQUE PENTHELIC MARBLE HEADS WITH EIGHTEENTH CENTURY WHITE MARBLE BUSTS AND PLINTHS**

(2) *Height*, 19 *inches*

155 **TWO SIENNA MARBLE PEDESTALS**

ENGLISH, EARLY 19TH CENTURY

Columnar, with fluted palm leaf capitals and black marble plinths.

(2) *Height*, 4 *feet* 10¾ *inches*

Served at Knebworth House as bases for the preceding.

[156]

156 **TWO BRONZE BUSTS OF FRANKLIN AND ROUSSEAU**

LATE 18TH CENTURY

310 Excellent modelling. Dark brown patina. On Empire wood bases with bronze mounts. (2) *Height*, 13 *inches*

[SEE ILLUSTRATION]

157 **PAIR OF GILDED BRONZE FOUR-LIGHT CANDELABRA AND FLOWER URNS** ENGLISH, EARLY 19TH CENTURY
on pied-de-biche tripods with crestings of Moor-head thermæ; the bowls of blue Bohemian glass. (2) *Height*, 12 *inches*

25--

158 **MAHOGANY CARD TABLE** ENGLISH, CIRCA 1780
Gracefully serpentined and arched front on finely fluted triangular supports. Double top of finely figured Spanish mahogany.
Height, 28½ *inches; width*, 35½ *inches*

45--

159 **FOUR SIDE CHAIRS WITH BRONZE INLAY IN THE MANNER OF BOULE** ENGLISH, EARLY 19TH CENTURY
Square backs with spirally twisted spindles placed *à jour*. Turned underframings in the Jacobean taste. Elaborate brass inlays in Louis Quartorze patterns. Covered with emerald-green silk brocatelle. (4)

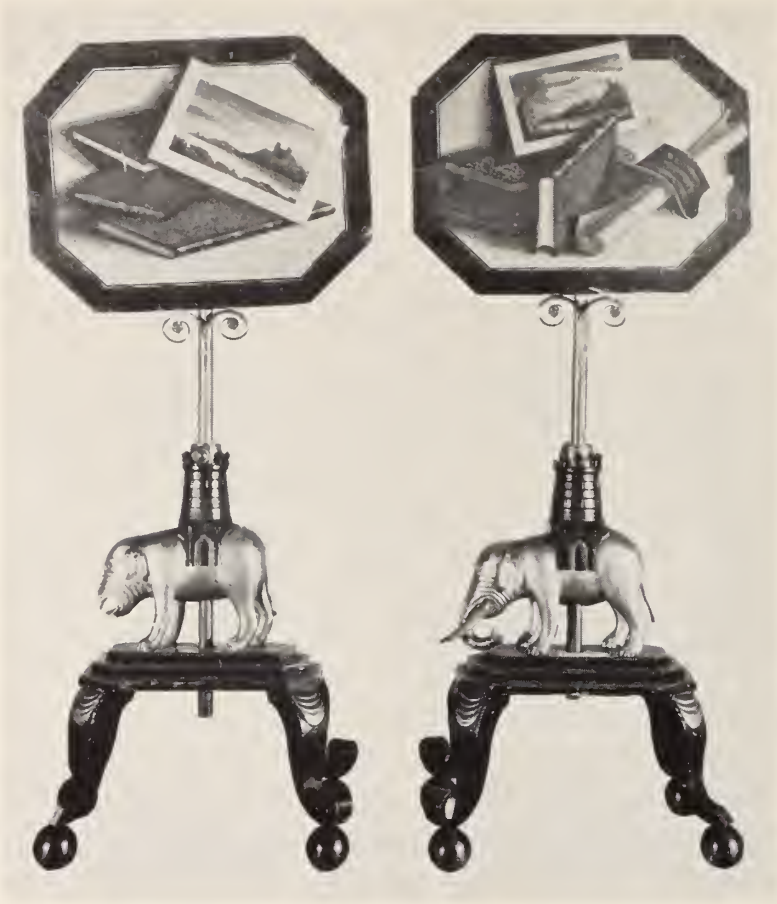
80 --

160 **IMPORTANT LATE GEORGIAN CHINA AND BOOKCASE CABINET** ENGLISH, EARLY 19TH CENTURY
The body of rosewood made in two parts. The lower, a pier table with mirror back on four elaborately leaf and Tudor rose carved scrolled supports on carved platform base. The supports carry a vitrine with finely moulded ormolu beads on four glazed sections; the mouldings richly veneered with cross-grain leaves; the apron with ormolu rosettes. The upper part in three sections, each with three shelves; the shelves faced with guilloche beads, divided by ormolu balusters in the Neo-Egyptian taste, enclosed by four glazed doors richly furnished with ormolu beads. The cornice with elaborate pinchbeck mounts. On the top are placed four richly gilded bas-relief plaques representing as the Seasons, statuettes of Ceres, Flora, Bachus, and the bearded figure of Winter standing at a fire altar. The interior of the cabinet has been lined at a later date with rose-coloured velvet.
Height, 6 *feet* 8 *inches; width*, 7 *feet* 6 *inches; depth*, 19½ *inches*

400 --

161 **MAHOGANY JARDINIERE TRESTLE TABLE OF THE SHERATON PERIOD** CIRCA 1790
On four slender baluster spindles; shaped undertray with place for vase jardinière. Rectangular, with engraved bronze mounts. Tin lining. *Height*, 30 *inches; size of top*, 17 x 13 *inches*

40 -



[162]

162 **PAIR OF POLE SCREENS WITH ELEPHANT SUPPORTS**

ENGLISH, EARLY 19TH CENTURY

On Orientalizing quadruped scroll bases painted black and gold, with gilded bronze ball feet supporting gilded lions, their bodies pierced with pole rods, the latter supporting quaintly composed octagonal screen panels with still lives of books, rolls and engravings; on a yellow ground. (2) *Height*, 40 *inches*

255

[SEE ILLUSTRATION]

163 **DIRECTOIRE TWIN WRITING DESK** ENGLISH, CIRCA 1800

Of figured mahogany. An object of great originality of design, composed of two ball-front writing desks with cupboards beneath; on claw-foot supports; the cupboards with two sets of double doors and drawers. The fluted stiles with acanthus-carved shoulders. The desk flaps flanked by Doric columns with engraved ormolu mounts. The interiors with five drawers and pigeonholes. White marble top. Contemporary brass handles.

Height, 4 *feet* 11 *inches; width,* 5 *feet* 2½ *inches; depth,* 14 *inches*

164 **LYRE-SHAPED LARGE BERGERE OF THE EMPIRE PERIOD**

ENGLISH, EARLY 19TH CENTURY

The moulded front rail lyre shaped and on sturdy fluted supports. Loose down cushion covered with gold brocade with design commemorative of Marlborough and his battles. Recalling the American types of Duncan Phyfe.

165 **BEDSIDE TABLE OF MAHOGANY OF THE CHIPPENDALE PERIOD** ENGLISH, LATE 18TH CENTURY

Uncommon incurved platform underframing. The body with door and drawer; moulded top.

Height, 31½ *inches; width,* 17½ *inches; depth,* 16½ *inches*

166 **MAHOGANY SHERATON STOOL** ENGLISH, CIRCA 1790

Covered with contemporary geometrically designed gros point needlework in rose, yellow, black and grey.

Height, 19½ *inches; width,* 18½ *inches*

167 **MAHOGANY SWINGING GLASS OF THE HEPPLEWHITE PERIOD** ENGLISH, CIRCA 1790

Graceful model with shield back holding mirror pivoting on scrolled supports. The gently serpentined case with three drawers inlaid with fine lines of maple wood. Bone handles.

Height, 23½ *inches; width,* 17 *inches; depth,* 8 *inches*

168 **RED LACQUER CIRCULAR DIRECTOIRE TABLE**

ENGLISH, CIRCA 1800

The top with pictorially enriched leather panel with Chinoiserie in gold and silver. Columnar spirally fluted centre stem; platform base. *Size,* 29½ x 25½ *inches*

[169]

169 **TWO EMBROIDERED HIGH-BACK CHAIRS**

THE EMBROIDERY ITALIAN, 17TH CENTURY

Rectangular backs and seats covered with softly coloured silk needlework of a handsome pattern, composed of bold green branches with huge garden flowers of red and yellow on a golden-yellow linen ground. The frames of later make with bulbous baluster underframing; gilded orb finials. (2)

475'

[SEE ILLUSTRATION]

170 **TWO EMBROIDERED HIGH-BACK CHAIRS**

THE EMBROIDERY ITALIAN, 17TH CENTURY

Similar to the preceding. (2)

475'

[SEE ILLUSTRATION]

DETAIL OF DOORS

[171]

171 **IMPORTANT OAK CUPBOARD OF THE HIGH RENAISSANCE**

FLEMISH, 16TH CENTURY

The front with two doors, each with musical seraphim in Flemish moulding crested by winged amorini holding tasselled wreaths, and above on other Flemish mouldings as pediments, winged seahorses. Leaf borders. The stiles, three allegorical statuettes carved with unusual imagination of Faith, Hope and Charity, on brackets with lion's-claw terminations. Ovolo cornice with two drawers with very fine carving of putti hunting, in two spirited compositions, and lion's-mask dies. The returns panelled and with carved architrave. Original moulded top. The interior refitted with sliding trays.

Height, 3 *feet* 7 *inches; width,* 5 *feet* 11 *inches; depth,* 28 *inches*

[SEE ILLUSTRATION OF DETAIL]

172 **BIBLE BOX OF THE JACOBEAN PERIOD**

ENGLISH, EARLY 17TH CENTURY

Rectangular casket, the front with two archaic birds facing plaque for inscription rising from Tudor rose.

Height, 10 *inches; width,* 25½ *inches*

173 **HEROIC CARVED WOOD STATUE OF SIR WALTER RALEIGH**

ENGLISH, EARLY 19TH CENTURY

Sir Walter is dressed in Elizabethan cuirass with puffed leather breeches, gauffered cuffs and collar; a mantle falls gracefully over his shoulder. In his right hand he holds a two-handed sword. A particularly handsome figure with fine countenance and slender hands. He wears the insignia of the Garter on a long chain. Rectangular pedestal of later addition with Elizabethan flower-filled urn in tracery furnishing the front centre panel.

From the Staircase Hall at Knebworth House.

Height of statue, 6 *feet* 5 *inches*
Height of pedestal, 38 *inches*

650

[SEE ILLUSTRATION]

174 **GOTHIC CARVED WOOD AND POLYCHROMED STATUE OF ST. GEORGE** DANUBE SCHOOL

St. George in crimson mediæval armour on a white charger. Richly gilded and polychromed.

From the historic castle of the Teutonic Order at Freudenthal.

Height, 37 *inches*

240-

SIMON PETER TITTEMANN

GERMAN, 1602-1670

175 **PORTRAIT OF A KNIGHT IN BLUE ARMOUR**

Half length, the full rounded face framed by curling auburn hair; lace collar and lace cuffs; his loins are draped with a tiger skin. To the left a helmet with scarlet feather cresting. An exceedingly fine portrait of the seventeenth century. Background of blue and of a crimson curtain. Oval.

From Fortress Hohenwerfen.

Canvas. *Size,* 37½ x 29 *inches*

100-

Simon Peter Tittemann, called "Schenk", was born in Bremen in 1602 and died in 1670. He worked in Vienna and in Prague.

SIMON PETER TITTEMANN

GERMAN, 1602-1670

176 **PORTRAIT OF THE MASTER OF CEREMONIES OF THE HOLY ROMAN EMPIRE**

Full length portrait in black velvet with mantle of gold, wearing lace-trimmed collar and elaborate beribboned shoes. He is holding the jewelled crown on a crimson cushion. Black and gold frame of later addition.

200-

From Fortress Hohenwerfen.

Canvas. *Height,* 6 *feet* 2 *inches; width,* 3 *feet* 7 *inches*

[177]

HENDRICK KOBELL

DUTCH, 1751-1782

177 **HARBOUR OF VALETTA WITH SHIPS**

In the right fore and background warships of the Knights of Malta, one with elaborately enriched bow with representation of the Holy Family and bearing the arms of a Grandmaster. To the left the harbour with tall columnar towers and a background of snow-clad mountains. The foreground with natives and fisher folk. On a bale the monogram "HK".

From Fortress Hohenwerfen.

475.

Canvas. *Height,* 39½ *inches; length,* 7 *feet* 11 *inches*

Hendrick Kobell was a celebrated Dutch marine painter born at Rotterdam. He spent considerable time in England.

[SEE ILLUSTRATION]

HENDRICK KOBELL

DUTCH, 1751-1782

178 **NORTHERN HARBOUR WITH SHIPS**
The left fore and background with men-of-war fully armed and under sail bearing the pennants of the Maltese Knights, and landing boats filled with mariners. To the right the fortified harbour with two round towers screening a town. On an upturned barrel the monogram "HK".
From Fortress Hohenwerfen.
Canvas. *Height,* 39½ *inches; length,* 7 *feet* 11 *inches*

475-

SIMON PETER TITTEMANN

GERMAN, 1602-1670

179 **PORTRAIT OF COUNT RAIMONDO MONTECUCCOLI**
Half length portrait of a handsome young soldier in blue and gold armour with high standing curled coiffure in the manner of the time. He wears lace jabot. Oval. Relined in a nineteenth century black moulding.
From Fortress Hohenwerfen.
Canvas. *Size,* 33½ x 25 *inches*

90-

SPANISH SCHOOL

17TH CENTURY

180 **PORTRAIT OF THE EMPEROR LEOPOLD I**
Full length, in black and gold royal robes, his delicate long hand resting on the orb placed near the Imperial crown. Signed with monogram "P T".
From Fortress Hohenwerfen.
Canvas. *Height,* 6 *feet* 7 *inches; width,* 3 *feet* 10 *inches*

90-

OTTO MARCELLIS VAN SCHRIECK

DUTCH, 1613-1676

181 **STILL LIFE AND AIR CREATURES**

Two delightful compositions of tall flowered bushes with birds and butterflies perched upon blossoms and flying through the air. On the ground snails, lizards and mushrooms. Painted in a monochrome green key on a scarlet and blue ground with brilliant heightenings of crimson and white. Relined on frames of a later period.

From Fortress Hohenwerfen. (2)

Canvas. *Height,* 46 *inches; width,* 17 *inches*

Otto Marcellis van Schrieck acquired considerable celebrity by his excellence in a very singular branch of art. He painted reptiles, insects, and curious plants, which he designed with surprising fidelity, and finished with extraordinary care. He resided some time in Paris, and afterwards visited Florence, where his talents were distinguished by the Grand Duke; Naples, and Rome, where he passed several years. He painted entirely from nature, to which end he is said to have kept a kind of museum of serpents, vipers, rare insects, and other curiosities. His pictures are found in the choicest collections in Holland.

200 -

AUSTRIAN SCHOOL

END OF 18TH CENTURY

182 **PORTRAIT OF FRANCIS II, HOLY ROMAN EMPEROR**

In a general's coat of white with crimson breeches and waistcoat; wearing the Orders of the Golden Fleece and St. Stephen. His right hand holding a letter, rests on a table on which are placed the Imperial and Royal crowns. In contemporary moulded frame.

From Fortress Hohenwerfen.

Canvas. *Height,* 42 *inches; width,* 31 *inches*

70 -

JUAN BAUTISTA DEL MAZO MARTINEZ

SPANISH, CIRCA 1610-1687

183 **PORTRAIT OF MARIE ANNE OF AUSTRIA**
A variation of the likeness by Velasquez. She is dressed in voluminous black and white robes and wears a feathered headdress. Dark background with crimson curtain. On the table to the right a lantern clock.
From Fortress Hohenwerfen.
Canvas. *Height,* 6 *feet* 8 *inches; width,* 3 *feet* 10 *inches*

135-

AUSTRIAN SCHOOL

184 **THE FUNERAL CORTEGE OF THE EMPEROR RUDOLF II**
A nineteenth century replica from the sixteenth century original at the Graz armory, invaluable for its armorial and costume interest. Composed of six panels on individual stretchers.
From Fortress Hohenwerfen.
Canvas. *Height,* 17 *inches; total length,* 42 *feet* 8 *inches*

50-

ANTONIO BALESTRA

ITALIAN, 1666-1740

185 **PONTIFICAL COUNCIL IN ST. PETER'S**
Magnificent architectural decoration, peopled with numerous figures, the cardinals in scarlet robes to the right and left. In the very background the Pontiff. In the foreground Swiss guards in their brightly coloured garb and on the mosaic pavement prelates, dignitaries and soldiers.
From Fortress Hohenwerfen.
Canvas. *Size,* 8 *feet* x 10 *feet*

100-

ANTONIO BALESTRA

ITALIAN, 1666-1740

186 **THE POPE LEAVING SAN GIOVANNI LATERANO, ROME**
Important architectural decoration with figures, the Swiss guards restraining the people from approaching the steps of the church. Exceedingly interesting detail in costume of the nobles in the very foreground.
From Fortress Hohenwerfen.
100 — Canvas. *Size about* 8 *feet* x 10 *feet*

AUSTRIAN SCHOOL

LATE 18TH CENTURY

187 **PORTRAIT OF FERDINAND GRANDDUKE OF TUSCANY**
In the white coat of a general, wearing the insignia of the orders of the Golden Fleece and St. Stephen. Oval.
60 — From Fortress Hohenwerfen.
Canvas. *Size,* 22 x 29 *inches*

AUSTRIAN SCHOOL

EARLY 18TH CENTURY

188 **PORTRAIT OF FIELD MARSHAL ARCHDUKE FRANZ KARL**
Three-quarter length portrait in general's coat of white, wearing the insignia of the Golden Fleece and other orders. Fine lace jabot. In his right hand he holds the marshal's staff.
45 — From Fortress Hohenwerfen.
Canvas. *Size,* 36 x 29 *inches*

189 **PAINTED, EMBROIDERED AND JEWELLED TAPESTRY**
The equestrian portrait of Emperor Matthias, 1557-1619. He is seated on a charger, dressed in royal robes. His cloak is trimmed with gold threads and gold rosettes and studded with semi-precious stones. The trappings are similarly enriched. To the right and left armorial bearings.
From Fortress Hohenwerfen.
Size, 8 *feet* 7 *inches* x 6 *feet* 7 *inches*

[SEE ILLUSTRATION]

85

190 **TWO PAINTED TOLE JARDINIERES** SWISS, 18TH CENTURY
Chinoiseries of most engaging composition. They represent a Swiss peasant woman and a fortune teller with parrot, holding on their backs fluted flower urns. Handsomely painted and gilded attires of green, crimson and cream.
From Fortress Hohenwerfen. (2) *Height*, 18 *and* 15½ *inches*

50-

AUSTRIAN

EARLY 18TH CENTURY

191 **PICTORIAL CLOCK**
Oil painting of a cavalry charge in an elaborate gilded and carved frame with insert of a clock movement in richly chased ormolu rim.
From Fortress Hohenwerfen. *Size*, 16 x 23 *inches*

50-

FRENCH

CIRCA 1800

192 **AN INTERESTING COLLECTION OF EQUESTRIAN PEN PORTRAITS**

The bodies of the horses and the costumes of the riders elaborately designed in calligraphic scrolls. Two signed by the artist (Vt. Bedos of Nismes). All three in attractive contemporary passe-partouts painted with stripes of India ink and in broad burl elm mouldings.

(*a*) Henry IV.

22 JE (*b*) Louis XIV.

(*c*) Napoleon.

On paper. (3)

Size of two, 15 x 14 *inches; of the third,* 13 x 12 *inches*

ITALIAN

CIRCA 1820

193 **TWO VIEWS OF NAPLES**

Delightful compositions in soft tones, each framed in bird's-eye maple mouldings and gilded baguettes. One depicting Naples from the Posilipo; the other, the Villa Reale.

22 JE Gouache on paper. (2) *Size,* 17 x 25½ *inches*

194 **PORTRAIT OF FREDERICK HENRY, PRINCE OF ORANGE; THREE ILLUSTRATIONS FROM AN EARLY EDITION OF RABELAIS' "GARGANTUA AND PANTAGRUEL"**
The first engraved by Willem Akersloot; the others by Folkema. All framed. (4)

5-

195 **DRAMATIC PORTRAITS IN MEZZOTINT**
David Garrick, engraved by McArdell after Pond; Mr. Beard, engraved by Faber after Williams; Mr. Quin, engraved by Faber after Hudson. All good impressions. In painted wood frames. (3)

12 TC

196 **DRAMATIC PORTRAITS IN MEZZOTINT**
Mr. Cibber in character, engraved by J. Simon after Grisoni; The Celebrated Comedian John Harper in the Character of Jobson, engraved by Miller after White; Mr. Geminiani, engraved by McArdell after Jenkins. All fair impressions. In painted wood frames. (3)

12 TC

197 **DRAMATIC PORTRAITS IN MEZZOTINT**
Mr. Woodward in the character of Ye Fine Gentleman, engraved by McArdell after Hayman; Mr. Quin in the character of Sr. John Falstaff; Griffin and Johnson in the Character of Tribulation and Ananias, by and after Peter Van Bleeck. In painted wood frames. (3)

10-

198 **AFFECTION**
Stipple engraving printed in colours by J. Baldry after D. Gardiner. Published 1782, by John Boydell. In painted wood frame.

5-

JACOB TOORENVLIED

DUTCH, 1641-1719

199 **TWO GENRE PICTURES**

Each a group of two. One with two youths dressed in white and blue admiring a picture; the other, a venerable father in a blue and white turban instructing his son, dressed in scarlet. Toorenvlied, the first master of Mieris, lived in Venice for a considerable length of time. He is well represented in Vienna and Dresden.

Panels. (2) *Size,* 7 x 5½ *inches*

DUTCH SCHOOL

EARLY 18TH CENTURY

200 **LANDSCAPE WITH FIGURES**

To the left a round-towered castle and a road with hunters on white chargers, and rustics. On the opposite river bank, farms with cattle and horses and blue-green mountains. Very fine contemporary gilded gesso frame of the Queen Anne Period.

Canvas. *Size,* 32 x 61 *inches*

ENGLISH SCHOOL

18TH CENTURY

201 **THE ANIMALS' REVENGE**

An entertaining landscape with Tudor castles; in the foreground a pack of hounds chasing a slender human figure with deer's head. To the right, young maiden in a pool. Contemporary carved and gilded frame.

Canvas. *Size,* 39½ x 52 *inches*

ATTRIBUTED TO FRIEDRICH HEINRICH FUGER

1751-1818

202 **PORTRAIT OF EMPEROR FRANCIS I**
Half length, in the uniform of a general, in white coat with orders and decorations. Dark background. Elaborate Venetian carved and gilded frame.
Canvas. *Size*, 10 x 7½ *inches*

70

SPANISH SCHOOL

17TH CENTURY

203 **PROFILE HEAD OF A YOUNG WOMAN**
In elaborately carved and gilded contemporary frame.
40 Canvas. *Size*, 11½ x 10 *inches*

BY A SPANISH MASTER

18TH CENTURY

204 **PORTRAIT OF CERVANTES**
Bust portrait, turned almost full face to the onlooker. Painted in brilliant chiaroscuro. An illustration of the account of himself given by Cervantes in his prologue to "Novelas Exemplares".
Canvas. *Size*, 18½ x 15 *inches*

180

SWISS SCHOOL

IN THE STYLE OF THE 15TH CENTURY

205 **PORTRAIT OF DONORS**
Depicting male and female donors in mediæval costumes with banderoles bearing inscriptions. Carved frame.
50 Canvas. *Size*, 24 x 20 *inches*

NUMBERS 206-215

206 **MARCOLINI PORCELAIN BASKET**
The interior with love-birds in colours; the exterior with relief flowers. Handle repaired.

207 **TWO COLEBROOKDALE PORCELAIN CACHEPOTS** EARLY 19TH CENTURY
Handsome bulbous gardrooned bodies with floral reserves on a dark brown ground; turquoise-blue ribbon handles. Cracks. (2)
Height, 8½ inches; diameter, 6½ inches

208 **DIRECTOIRE DOORSTOP OF ORMOLU** FRENCH, CIRCA 1800
Shaped as a lyre on eagle-claw and ball feet, and with antefix cresting. On marble slab. *Height without marble, 12 inches*

209 **TWO DERBY BISQUE STATUETTES** PREVIOUS TO 1795
Chinoiseries: Mandarin and Noblewoman. One slightly imperfect. (2) *Height, 5 inches*

210 **TWO BISQUE STATUES**
Sèvres bisque statuette of Flora on gilded porcelain base, and Derby bisque seated statue of a Sibyl. (2) *Height, 14 and 13½ inches*

211 **THREE WHITE PORCELAIN ORNAMENTS**
Bust, mouse and rabbit (the latter repaired). (3)

212 **GILDED REED BASKET**
With floral enrichments of fine workmanship in relief.

213 **TORTOISE-SHELL GLAZE CERAMICS** ENGLISH, 19TH CENTURY
(*a*) ELEVEN WEDGWOOD PLATES
Octagonal, with centres of blue enamel. *Diameter, 9 inches*
(*b*) TWO PORTUGUESE FAIENCE CUSTARD CUPS *Height, 4 inches*
(13)

214 **TWO CARVED STATUETTES OF SAINT EVANGELISTS** ITALIAN, MID-17TH CENTURY
Well executed examples in the manner of Bernini; one on baroque plinth. Imperfect. (2) *Height, 9 inches and 11 inches*

215 **FLINTLOCK BLUNDERBUSS** ENGLISH, EARLY 18TH CENTURY
With sturdy nielloed barrel; incurved and leaf-carved butt.

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THE METROPOLITAN
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